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rhétoriquens," Crétin, Meschinot, Melinot, etc.; *c*, that of the school of Jean le Maire de Belges; *d*, that of Clément Marot and his followers.

2. The second period covers the first half of the seventeenth century—Voiture, Sarrasin and La Fontaine being the chief representatives.

3. The third period extends from the middle of the nineteenth to our time and is represented by Théodore de Banville, Alphonse Daudet, Albert Glatigny, etc.

The monograph which I have just analyzed is a conscientious and interesting contribution to an important chapter of French literature. We may regret, however, that so much work and erudition has been spent over the solution of a problem which, as I have pointed out, cannot be solved with the material now at our disposal. There are, besides, a few points—minor ones perhaps—which might have received more consideration. The fact, for instance, that the name *ballade* undoubtedly comes from the south shows the danger of excluding the influence of Provence. I should like also to call the attention of the author to what seems to me a contradiction. On page 46 Dr. Davidson accepts the generally prevailing idea that the *chant-royal* (five strophes and an *envoi*) is an outcome of the regular *ballade*. He repeats the assertion on page 59, adding the somewhat dubious argument that, since the *chant-royal* is longer than the *ballade*, the former must have arisen from the latter. On the other hand, on page 45, he claims to have discovered that Froissart's "Pastourelles" are truly "chants-royaux," and takes great pains to show that the *Pastourelle-chant-royal* is indisputably the ancestor of the *ballade*. Would it not be worth while to look into this matter? Perhaps, after all, the generally accredited opinion as to the relation of the *chant-royal* to the *ballade* is wrong; a closer relation may exist between the *chant-royal* and the *pastourelle* than has been suspected hitherto; or, again, the *chant-royal* may have developed parallel with, but independent of, any other poem "à forme fixe."

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## SPANISH LITERATURE.

*Historia de la literatura española desde los orígenes hasta el año 1900*, por JAIME FITZMAURICE-KELLY, C. de la Real Academia Española. Traducida del inglés y anotada por ADOLFO BONILLA Y SAN MARTIN, con un estudio preliminar por MARCELINO MENÉNDEZ Y PELAYO, Director de la Biblioteca Nacional. Madrid: La España Moderna, 1901. 8vo, xlii, 608 pp.

*The Complete Works of Miguel de Cervantes Saavedra*. Edited by JAS. FITZMAURICE-KELLY. Translated by JOHN ORMSBY. Glasgow: Gowans & Gray, 1901. 4 vols.

THE first of the above works is a Spanish translation of the *History of Spanish Literature*, by James Fitzmaurice-Kelly, which appeared in 1898 (New York, Appleton: *Literatures of the World*). The author of this work revealed a breadth of reading and a critical insight,—a power of hitting upon the distinguishing peculiarity of the writer discussed, and of giving a concrete picture of him and his work, such as no other historian who has treated the whole subject, had yet done. Take, for example, the author's account of Juan Ruiz, Archpriest of Hita. I venture to say that the reader of the four pages here devoted to this "cleric of irregular life," will have a better conception of him than can be gained from any twenty pages he may find elsewhere.

Mr. Fitzmaurice-Kelly's style is strikingly rich and picturesque; he invariably finds the right word, and presents his facts in such a clear-cut, distinctive way that they are readily retained by the memory. The *History of Spanish Literature* was successful, as it richly deserved to be. In fact it was so much better than anything the Spaniards had, that they very wisely resolved to translate it into Spanish. In this the author was fortunate in having his work fall into such competent hands as those of Sr. Adolfo Bonilla, a well-known scholar. And now the *History* appears in over six hundred pages, as compared with four hundred and twenty-three pages of the English edition. This alone is sufficient to show that the book has been almost entirely re-written. Errors that had crept in have been corrected, and the

text much augmented, while the bibliography has been largely increased and brought down to the present time.

Here every work of any importance that has appeared within the last twenty years, is carefully recorded; it shows at a glance how necessary a re-working of all the material was, and how antiquated, in many respects, were the histories upon which we have been depending. Prefaced to the whole work is the *Prólogo* of the distinguished Spanish critic, Sr. Menéndez y Pelayo—of exceeding interest, like everything that flows from the tireless pen of this scholar, and showing the widest and most minute knowledge of the subject.

The American reader will be especially interested in what Sr. Menéndez y Pelayo says of Ticknor's great work, and if it be not all pleasant reading, yet, on the other hand, it must be confessed that a part, at least, of what is here said about our distinguished countryman is true. He praises the accuracy of Ticknor's bibliographical knowledge, and justly points out that the weakest part of the whole work is that portion which treats of the Middle Ages,—and even here, Sr. Menéndez y Pelayo says that it must be taken into account that this portion of Spanish literary history *ha sido renovada por entero* since Ticknor's time. Of the latter he says:

"He rarely penetrated beneath the surface of the books; his judgments are often extremely trivial, and are sometimes even contradictory in terms."

With this, of course, we do not wholly agree. Sr. Menéndez finds most fault,—as the reader may see who will consult the very searching Introductions which this scholar has written to the Academy's edition of Lope de Vega—with Ticknor's treatment of sacred and scriptural subjects in the literature of Spain.

Ticknor naturally considers these matters from the Protestant view-point—we need refer here only, for example, to his criticism of some of the religious verse of Lope de Vega, and to many of his plays, especially his *Autos* and *Comedias de Santos*,—and this is just as naturally resented by an orthodox Catholic. Sr. Menéndez y Pelayo also points out that the ascetics and mystics have been wholly omitted by Ticknor, or treated in a manner entirely inadequate. This whole prologue, as we

have said, is worthy of careful study, coming from the pen of so ripe a scholar; it is of exceeding interest, even though we may not always agree with the writer's statements. His conception of literature—of what is literature,—is one of the points where we differ with him. It seems to me that he gives an uncommonly wide significance to that word. Still, this is a point upon which there is likely to be much difference of opinion.

As to the omissions of the book, which Sr. Menéndez y Pelayo discusses, it is perhaps not the least task of the writer of a short history to decide what to insert and what to omit. In some cases there has apparently been an oversight,—for instance, the names Acevedo, and especially Valbuena, whose *Bernardo* is one of the very best epics in the Spanish language, and whose eclogues are unsurpassed for grace and naturalness;—these can easily be added in another edition. And so the entire omission of the *Romance* is a matter of regret, but that a whole chapter should be devoted to it, as the distinguished critic thinks, seems to me out of all proportion in a work of this character, and would quite upset the balance of the book.

But it is an ungracious task to point out the few omissions in a work like this, when we are unable, for want of space, to mention its many and singular merits,—all the excellent qualities of this truly scholarly book. In its earlier portions it wholly supersedes Ticknor, and everywhere will be found the author's personal views, based upon long study and intimate acquaintance with the writers discussed. Naturally, the vivid, picturesque style of the original has suffered somewhat in the translation. This was unavoidable, but enough of it shines through the Spanish to make the work most delightful reading. It is easily the best work on Spanish Literature, within the space to which it is limited, that has yet been written, and it is safe to say that it will be the standard short history of the subject for many years to come.

It is above all, however, as a student of Cervantes that Mr. Fitzmaurice-Kelly is best known. In addition to his excellent *Life of Cervantes*, published in 1892, he is the co-editor with the late Mr. John Ormsby, of the

magnificent edition of *Don Quixote* in Spanish, published in two quarto volumes, in 1898 (London, David Nutt).

This work, which bears every evidence of being the *édition définitive* of the great masterpiece,—the standard text for all future commentators,—is due chiefly to the labors of Mr. Fitzmaurice-Kelly. It is the English translation of his co-editor, Mr. Ormsby, that he has here edited anew. An edition of this English version, also in four volumes, was issued in 1887 (New York: Dodd, Mead & Co.), and we now have before us a revised edition, in which Mr. Ormsby's own copy, containing his latest corrections and additions, has been followed. Here, for instance, is given the Dedication to the Duke of Bejar, omitted in the original edition. A comparison of the revised version with this original shows many changes; and though they are principally merely verbal, and do not affect the meaning, they show the minute and painstaking care with which the lamented scholar revised his work, and with what solicitude he had filed and corrected his translation, which is not at all likely ever to be surpassed by any other. It is beyond all peradventure the best and most faithful English translation that has ever been made, while it at the same time retains much of the indescribable charm of the original.

The Introduction consists of thirty-six closely printed pages, in which every doubtful point is duly discussed,—not omitting the alleged authority of the edition of 1608,—and the history of the work carefully written in great detail, giving the results of the latest investigations; and certainly not least of all, the bibliography is here cleared up finally—for which task perhaps no scholar living was as well fitted as Mr. Fitzmaurice-Kelly.

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### HENRIK IBSEN.

*Henrik Ibsen, a Critical Biography*, by HENRIK JÆGER, from the Norwegian by WILLIAM MORTON PAYNE, second edition, with a supplementary chapter by the translator. Chicago: A. C. McClurg & Co., 1901. 320 pp.

CONSIDERED selfishly from the point of view of the lover of literature, it was a fortunate

fire that consumed the remaining copies of the first issue of this work, and thus hastened the appearance of the second edition. For we have here not simply a reissue of the original edition, but a rounding out of the work to include the last six of the dozen problem plays, which appeared after Jæger had prepared his study. It is no slight praise of this supplementary chapter to say that it makes no unpleasant contrast to the sympathetic treatment of Jæger himself. Indeed, in one respect it is superior to the rest of our book, since it is free from the faults of style almost unavoidable in a translation.

It is unfortunate that the "few trifling corrections" referred to in the preface were not made to include the Danicisms, from which the pages are not wholly free. Among these were noted the following: "Everyone knows his neighbors inside and out" (p. 33), "As good as no one cared to purchase" (p. 45), "the noble families of the country continued to go down hill" (p. 90), "the commodious metre of the song" (p. 108), "Others are made bitter and discontented, and thus express themselves" (p. 150), "even in Norway public opinion sang to a new tune" (p. 208). On page 182 the word *Chaplain* is evidently literally translated from *Kapellan*, which means assistant minister. Except for slight blemishes like these, however, the translation is spirited. In the rendering of the verse extracts Mr. Payne has aimed primarily at a faithful rendering of the content and the verse-form of the original, and in this he has been successful. For the prose extracts he is indebted to earlier translations.

Of Jæger's study of his great countryman little need be said, as it has long been recognized as the standard treatment from the Norwegian point of view. In his interpretation he avoids the German fault of seeking a hidden meaning in the simplest expression, evidently trying in all honesty to give the author's real intention. Whether or not the reader endorse these views he is, in the majority of cases, forced to recognize them as Ibsen's very own. In nothing is this more clearly shown than in the treatment of Ibsen's attitude at different periods towards his native country, and especially towards Christiania.